UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS 1918-2018

For the Joy of the Singing
A tribute to Dr. Hilary Apfelstadt

Women's Chorus
Dr. Elaine Choi, *conductor*
Eunseong Cho, *collaborative pianist*

Men's Chorus
Dr. Mark Ramsay, *conductor*
Kevin Stolz, *collaborative pianist*

Women's Chamber Choir
Dr. Lori-Anne Dolloff, *conductor*
Valeska Cabrera, *assistant conductor*
Eunseong Cho, *collaborative pianist*

MacMillan Singers
David Fallis, *conductor*
Trevor Dearham, *assistant conductor*
Lara Dodds-Eden, *collaborative pianist*

Sunday, December 2, 2018
2:30 pm
MacMillan Theatre, 80 Queen's Park

Conducting for this afternoon's performance is in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Choral Conducting) for Mr. Dearham.

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Program

Women's Chorus

Dr. Elaine Choi, *conductor*

The Darkest Midnight in December — Kelly-Marie Murphy* (b. 1964)

Justine Azar, harp
Ana Isabella Castro, soprano

Winter Solstice — Sarah Quartel* (b. 1982)

i. Night
ii. Fire Dance
iii. Sunrise

Felipe Lazuriaga, violin, Qiuchen Wang, djembe
Amelia DePiero, soprano

Ring Out, Ye Bells! — Kathleen Allan* (b. 1989)

Patapan — arr. Sandra Peter (b. 1956)

Men's Chorus

Dr. Mark Ramsay, *conductor*
Kevin Stolz, *collaborative pianist*

Sweet Rivers — William Moore arr. Reginald Unterseher

Amor Vittorioso — Giovanni Gastoldi (c. 1550-1621) ed. Jim Leininger

Noël Nouvelet — Traditional French Carol arr. Alec Schumacker (b. 1986)

Cantate Domino — Alec Schumacker

Songs of Love and War: II. Everyone Sang — David Conte (b. 1955)

John Krutschke and Kevin Stolz, piano

Intermission

Presentation of the Choirs Ontario President's Leadership Award

Women's Chamber Choir

Dr. Lori-Anne Dolloff, *conductor*

Valeska Cabrera, *assistant conductor* and Eunseong Cho, *collaborative pianist*

Ave Maria — Andrew Balfour* (b. 1967)

Mass No. 6 — György Orbán (b. 1947)

i. Kyrie
ii. Gloria
iii. Sanctus - Benedictus
iv. Agnus Dei

What Sweeter Music — Eleanor Daley* (b. 1955)

Valeska Cabrera, conductor

What a Wonderful Child — Traditional Southern Gospel

Darren Hamilton, guest artist

Ineza Mugisha, Alyssa Meyerowitz and Heeyun Lee, soloists

MacMillan Singers

Trevor Dearham, *conductor*

Hodie, Christus Natus Est — Healey Willan* (1880-1968)

O Magnum Mysterium a 8 — Giovanni Gabrieli (1549-1611)

Jack Gagner, trombone, Bridget Gaines, french horn
Charles Watson and Benjamin Yoon, trumpet

O Magnum Mysterium — Morten Lauridsen (b. 1943)

Christmas Cantata (Sinfonia Sacra) for Choir, Brass & Organ — Daniel Pinkham (1923-2006)

i. Quem vidistis pastores
ii. O Magnum Mysterium
iii. Gloria in Excelsis Deo

Eunseong Cho, organ, Jack Gagner, trombone, Bridget Gaines, french horn
Charles Watson and Benjamin Yoon, trumpet

*Canadian composer

Choirs Ontario President's Leadership Award

Established in 2001 to commemorate Choirs Ontario's 30th anniversary, the President's Leadership Award recognizes individuals who, through their support or engagement in choral music-making, have made an exceptional contribution to the promotion and advancement of choral music in their communities. Choirs Ontario is proud to present this year's award to Dr. Hilary Apfelstadt and Linda Beaupré in recognition of their remarkable contribution to the promotion and advancement of choral music in the province. The jury panel commended the recipients' outstanding impact on choral education and the larger arts community in this province.

"Dr. Hilary Apfelstadt has been a model leader and educator throughout her distinguished career. During her tenure as the Director of Choral Activities at the University of Toronto, she created one of the most diverse programs for choral conducting in the country, fostering a collegial and collaborative community across all of the Faculty of Music choral ensembles. Her conducting, mentorship, and high standard of excellence and artistry fostered a love of choral music in all her students who continuously showcase her lasting positive impact in their ongoing work as some of the province's leading conductors, music educators, and singers."

Dr. Hilary Apfelstadt is Professor Emerita of Choral Studies at the University of Toronto where she held the Elmer Iseler Chair in Conducting. From 2013 – 2018, she was artistic director of Exultate Chamber Singers, a semi-professional ensemble in Toronto. She holds degrees from the University of Toronto, the University of Illinois and the University of Wisconsin-Madison, and her teaching career encompasses public school, university, community and church music leadership experience.

A native Canadian, she has led her university choirs in performances at conferences of the American Choral Directors Association (ACDA), and at Podium, the national professional conference of Choral Canada. She has guest conducted numerous honors choruses and festivals throughout Canada and the US, including more than 35 all-state high school choirs. She directed the 2011 Ontario Youth Choir and the 2014 National Youth Choir of Canada, and has conducted choral festivals internationally in the UK, Europe and Cuba. She has also led choirs in performance at Carnegie Hall and Lincoln Center multiple times.

During her career, Hilary Apfelstadt has mentored many young conductors. She has advised almost 90 graduate conducting majors, many of whom hold significant teaching and church positions. A former national president of ACDA, she currently serves on the Editorial Board for the ACDA *Choral Journal*. She is a prolific author, and her recent book on the life and work of Canadian composer Ruth Watson Henderson, *I Didn't Want It To be Boring* (Toronto: Prism Publishers) won Choral Canada's award for Outstanding Choral Publication in 2018.

Program Notes

Women's Chorus

With music described as "breathtaking" (*Kitchener-Waterloo Record*) and "imaginative and expressive" (*The National Post*), Ottawa-based composer Kelly-Marie Murphy is most well-known for her works for chamber ensembles. Murphy is the winner of the 2018 Azrieli Commission for Jewish Music, the largest composition prize in Canada. *The Darkest Midnight in December* was commissioned for the Toronto Children's Chorus and harpist Judy Loman. The poem, written by Fr. William Devereux in 1728, is built around winter solstice, the darkest day of the year. There are three main sections in the piece and each verse ends with an extended 'Alleluia.' The overall feeling of the piece is tender and expressive. Long expansive phrases by the chorus depict the long dark midnight while virtuosic harp accompaniment creates a sense of drama and wonder, emphasizing words such as 'storm' and 'remember.'

Written by Canadian composer Sarah Quartel, *Winter Solstice* is a set of three songs that chronicle the festivities of the longest night of the year. Quartel researched various traditions and folk stories surrounding Winter Solstice, which inspired the form and the text of the work. The first movement depicts the night as the festivities began, the second movement the celebrations around the fire, and the third the rising of the sun. In Pagan tradition, Winter Solstice or Yule celebrations centre around honouring a Lord of Light, such as Lugh Lamfada (Gaelic), through fire to aid in the return of the sun and to ward of a 'dubbach' or the 'gloom.'

Vancouver-based composer, conductor, and soprano Kathleen Allan is rapidly becoming internationally respected for compelling performances and engaging compositions. She is currently the Director of Choral Studies and the Associate Conductor of the Symphony Orchestra at the Vancouver Academy of Music, while keeping an active life as a freelance choral composer. *Ring Out, Ye Bells!* is an exuberant festive piece that features a texture of three-part voices throughout, building on a brilliant triadic structure. The harmony is effervescent and the work features a lot of rhythmic interest. It was originally commissioned for the Junior Choir of the St. Michael's Choir School in Toronto, but has since been adapted for treble choirs of all ages.

Sandra Peter is Assistant Professor of Music at Luther College, Decorah, Iowa, where she directs the Cathedral Choir and Aurora Women's Chorus. She is also a professor of choral conducting. This charming a cappella arrangement of the 18th century French carol *Patapan* concludes our program with a joyful spirit. With voices mimicking the percussion and flute instruments referenced in the text, *Patapan* was originally written in the Burgundian dialect and later adapted into English. This carol is similar to the well-known carol *The Little Drummer Boy*.

Program notes by Maddy Battista, Dr. Elaine Choi and Lauren Levorson-Wong

Men's Chorus

The Southern Harmony hymn tune *Sweet Rivers* first appeared in William Moore's *Columbian Harmony* in 1826. It was originally written for three parts: treble, tenor, and bass. The tune would later see numerous revisions that included a fourth harmony part as well as additional stanzas. Unterseher's arrangement for tenor/bass voices begins with a unison statement of the main hymn tune and uses the piano throughout to create a sense of forward motion.

An eminent Italian composer of the late sixteenth and early seventeenth centuries, Giovanni Giacomo Gastoldi originated the balletto with the publication of his *Balletti a cinque voci* in 1591. These a cappella pieces in homophonic, dance-rhythm style were published in a multitude of editions in several countries. *Amor Vittorioso* is one of those pieces. They became very popular especially in England where such composers as Thomas Morley imitated (and even pirated) the words and music for their own madrigals and balletts.

Program note by Jim Leininger

Alec Schumacker is Director of Choral Activities and Assistant Professor at Hawai'i Pacific University where he conducts the International Vocal Ensemble and the International Chorale. He is also recognized as an award-winning composer and arranger. His arrangement of the French carol *Noël Nouvelet*, pairs the familiar melody with long, sustained legato lines in the accompanying voices. He composed *Cantate Domino* for the University of Miami Maelstrom Men's Chorus while he was the co-conductor of the ensemble. The dramatic work combines quick moving, overlapping vocal lines, sudden style changes, and an energetic piano part. Listeners can hear clear text painting on words such as "annuntiate" (announce), "die in diem" (from day to day), and "terribilis" (fearful).

David Conte originally wrote *Everyone Sang* as the fourth and final song in a cycle for solo baritone and piano. To celebrate their 30th anniversary, the Golden Gate Men's Chorus commissioned the composer to arrange the song for tenor/bass choir and piano four-hands. The result is a dramatic work that showcases rhythmic and soaring melodic lines in the choral parts as well as a fast-moving and flashy piano part.

Program notes by Mark Ramsay

Women's Chamber Choir

Of Cree descent, Andrew Balfour has written a body of more than 30 choral, instrumental and orchestral works, including *Take the Indian*, *Empire Étrange: The Death of Louis Riel*, *Migiis: A Whiteshell Soundscape*, *Bawajigaywin*, *Gregorio's Nightmare*, *Wa Wa Tey Wak* (Northern lights), *Fantasia on a Poem by Rumi*, and *Medieval Inuit*. He has been commissioned by the Winnipeg, Regina and Toronto Symphony Orchestras, Ensemble Caprice, the Winnipeg Singers, the Kingston

Chamber Choir and Camerata Nova, among many others. His works have been performed and/or broadcast locally, nationally and internationally. *Ave Maria*, one of Balfour's early pieces, features the use of suspensions and imitation. Written in Renaissance motet style, the graceful melodic ideas are punctuated by contemporary harmonic cadences.

György Orbán was born in 1947 in Romania. He studied at the Kolosvár Academy of Music under Sigismund Toduță and János Jagamas. After teaching music theory in Romania, Orbán moved to Budapest, where he became a music editor with Editio Musica Budapest. He has been a professor of music theory and composition at the Liszt Music Academy in Budapest since 1982. His choral works mix a variety of influences, including traditional liturgical renaissance, baroque counterpoint, Hungarian folk music, and jazz. *Mass No. 6* was written for the Angelica Choir in Budapest. It features soaring melodic lines supported by a flowing piano accompaniment.

Eleanor Daley has published over 100 choral compositions, including *Rose Trilogy*, *Requiem*, and *Prayer for Peace*. She has been commissioned throughout North America, and was the first Canadian composer to be commissioned by the American Choral Directors Association (ACDA) in 2008. She has been the accompanist of the Bach Children's Chorus since 1995, and has worked with numerous choirs, including the Amadeus Choir, the Elmer Iseler Singers, and the Toronto Children's Chorus. In addition, she has been the Director of Music at Fairlawn Avenue United Church since 1982. As a composer, she is recognized for her appealing melodic lines and expressive use of text. *What Sweeter Music* is a setting of the well-known poem by Robert Herrick. The simple beauty of the melody is set in carol-style, building from unison to 4-part texture of luscious Romantic harmonies.

What a Wonderful Child is an often sung traditional gospel song of unknown authorship. It has been recorded by many gospel artists over the years. This setting features walking bass and jazz harmonies. We welcome guest artist Darren Hamilton who taught the chamber choir this piece and shared stylistic performance techniques.

Program notes by Dr. Lori-Anne Dolloff and Meredith Wanstall

MacMillan Singers

As we celebrate the 100th anniversary of the Faculty of Music, over the year, the many ensembles of the Faculty of Music will pay tribute to Canadian composers who served on the faculty of the University of Toronto. Today, the MacMillan Singers have chosen to honour Healey Willan. Over half of Willan's compositional output consisted of sacred music. This well-known motet was originally written for the composer's choir at the Church of St. Mary Magdalene in Toronto. The Latin text for the motet, *Hodie, Christus Natus Est* is drawn from the liturgy for Christmas Day.

The Latin text, "O Magnum Mysterium" has been set by many well-known choral composers. For today's performance, the MacMillan Singers present three contrasting settings of that text. The first of these is a setting by Giovanni Gabrieli. Gabrieli is famed for his polychoral motets scored for eight or more voice parts. Not all voice parts of Gabrieli's motets were sung and it was common for singers to be accompanied or replaced by instruments. This Gabrieli motet is written for two four-voice choirs. For today's performance, the MacMillan Singers will sing the Choir 1 parts while Choir 2 parts will be played by our brass ensemble.

Morten Lauridsen has been a professor of composition at the University of Southern California since 1967. Much of the pristine beauty of the composer's music has been influenced by his home on the remote Waldron Island in the American Pacific Northwest overlooking British Columbia. In 2014, Morten Lauridsen was at the Faculty of Music for a one-week residency in the choral department inspired and organized by Dr. Hilary Apfelstadt. The MacMillan Singers would like to dedicate this performance of Lauridsen's *O Magnum Mysterium* to our former conductor, Dr. Apfelstadt.

Daniel Pinkham's *Christmas Cantata* was composed in 1957 for choirs at the New England Conservatory of Music where the composer served as a professor until his passing in 2006. The three-movement work for brass, organ and chorus is strongly influenced by the music of Giovanni Gabrieli. In the second movement of the work, we visit our third setting of the text for "O Magnum Mysterium." That movement reflects Pinkham's strong interest for medieval plainsong. The finale is characterized by the use of Renaissance dance meters.

Program notes by Trevor Dearham

Biographies

Dr. Elaine Choi contributes to Toronto's vibrant choral community as a conductor, educator, adjudicator, and collaborative pianist. She is the Director of Music at Timothy Eaton Memorial Church, President of Choirs Ontario, and the conductor of the University of Toronto Women's Chorus. Elaine holds a B.Mus Ed, M.Mus and DMA in choral conducting from the University of Toronto where she studied with Dr. Doreen Rao and Dr. Hilary Apfelstadt. She was a recipient of the Elmer Iseler Fellowship in Choral Conducting and is the 2018 recipient of the William and Waters graduation award from the University of Toronto. Elaine has recently founded Babɛl, an SATB chamber ensemble with a mission to bridge cultures with choral music by promoting compositions by Canadian and Chinese composers.

Being a versatile musician as an organist, conductor, harpsichordist and collaborative pianist, **Eunseong Cho** has contributed her talent to Toronto's music community for many years. She graduated from the University of Toronto

with a Master's degree in organ performance under the tutelage of Dr. John Tuttle. She studied with Sir Colin Tilney, and was a harpsichordist for the U of T Early Music Ensemble under the direction of Jeanne Lamon. She also studied choral conducting with Dr. Hilary Apfelstadt. She serves as music director at The Korean Philadelphia Presbyterian Church and as collaborative pianist for U of T Women's Chamber Choir and Women's Chorus.

Dr. Mark Ramsay is the artistic director of the Exultate Chamber Singers as well as the conductor of the U of T Men's Chorus, U of T Scarborough Concert Choir, and MNjcc Community Choir. In addition to his conducting work, he is an adjunct professor at the U of T Faculty of Music where he teaches graduate choral conducting lessons, an undergraduate course in choral music education, and works as an administrator for the choral area. He holds a DMA degree in choral conducting from U of T where he was a student of Dr. Hilary Apfelstadt. He was a recipient of an Elmer Iseler National Graduate Fellowship in Choral Conducting, and multiple U of T Fellowships and an Ontario Graduate Scholarship.

Kevin Stolz is a pianist based in Toronto. Hailing from upstate New York, he completed undergraduate studies in jazz and contemporary music at Humber College in Toronto, receiving his Bachelor of Music in 2014. After graduation, Kevin was active in the contemporary scene, performing with alt-pop band Andi on CBC TV and venues throughout Ontario and Quebec. He also produced the acclaimed jazz big band album *The Twilight Fall* by Chelsea McBride's Socialist Night School. Kevin has now returned to his original passion of classical performance, and he is privileged to study with Steven Philcox in the Master's program in collaborative piano at the University of Toronto.

Dr. Lori-Anne Dolloff has conducted children's, church, university and community choirs for 40 years. At the Faculty of Music she has conducted the Concert Choir, Women's Chorus and University Symphony Chorus. This is her first season with the Women's Chamber Choir. Dolloff is currently the Area Head of Choral Performance, and has served as Coordinator of Music Education and taught undergraduate and graduate courses in Music for Children, Choral Conducting and Cultural Perspectives since 1988. She has been invited to give workshops and conduct festivals across Canada, Sweden and the United States. She is frequently commissioned to compose for youth choirs and has several works published by Boosey and Hawkes. Her compositions and arrangements have been performed by choirs around the world, including being featured at the International Children's Choir Festival held at Canterbury Cathedral and Westminster Hall, London, England. Of late her passion has been teaching in Nunavut. She has made 17 trips since 2009, singing and creating choral classroom experiences for children and youth from kindergarten to grade 12.

Valeska Cabrera is a choral conductor who holds a doctorate degree in musicology. She is from Chile where she conducted the Alonso de Ercilla School Choir and founded the Camerata Vocal de Melipilla (2006). In Spain, Cabrera conducted several choral ensembles including the San Jose de Calasanz School

Choir, Melos, and A Tempo! From 2011 to 2014, she collaborated as an assistant conductor with the University of Salamanca Choir. Thanks to a full scholarship from the Chilean government, Cabrera is currently enrolled in the Master's program in choral conducting at the University of Toronto, where she performs as assistant conductor of the Women's Chamber Choir.

Trevor Dearham, the assistant conductor of the MacMillan Singers, is a doctoral student in choral conducting at the University of Toronto. He completed his Master's degree at U of T in 2017 under the guidance of Dr. Hilary Apfelstadt, who continues to serve as one of his DMA advisors. At the Faculty of Music, Trevor's conducting studies are also guided by Dr. Gillian MacKay of the U of T Wind Ensemble and Maestro Uri Mayer of the UTSO. In 2015, after a teaching career spanning 30 years, Trevor retired as the department head of music at Dr. Denison Secondary School in Newmarket where he was one of the school's founding music teachers. Trevor is currently the artistic director of the Tapestry Chamber Choir in Newmarket.

BLOOR ST. CULTURE CORRIDOR

The Faculty of Music is a partner of the Bloor St. Culture Corridor
bloorstculturecorridor.com

Personnel

U of T Women's Chorus
Dr. Elaine Choi, *conductor*
Eunseong Cho, *collaborative pianist*
Teresa Lin and Emma Moss, *choir managers*

Soprano
Leticia Balogh
Maddy Battista
Ana Isabella Castro
Katharine Chiu
Maria Deng
Amelia Depiero
Wenyuling Ding
Maria Fedyushina
Andrea Franco
Alexa Frankian
Yvonne Gao
Katherine Ho
Tanya Humeniuk
Paige Jeffrey
Lexie Laengert
Kitty Lau
Lauren Levorson-Wong
Teresa Lin
Taylor Lovelace
Olivia Lu
Jodie Ng
Ismene Papadopoulou
Lydia Shan
Diyara Toktamyssova
Julie Wang
Joelle Wong
Jocelyn Yang
Mimi Ye
Cindy Yu
Yuhan Zhang

Alto
Annie Cao
Lucy Cheng
Chanel Chow
Hillary Chu
Rosemonde Desjardins
Yelena Gavrilova
Reina Kwak
Lin Li
Sarah Marchack
Tina Meng
Emma Moss
Emily Ninavaie
Chiki Ogawa
Tessa Prasuhn
Rina Shim
Carina Shum
Rebecca Synard
Emily Tam
Teresa Tang
Reyna Yan
Futian Yao
Sher Yao
Yin Yin
Mia Zheng
Jane Zuchelkowski

U of T Men's Chorus
Dr. Mark Ramsay, *conductor*
Kevin Stolz, *collaborative pianist*
Qattani Legroulx, *choir manager*

Tenor
Joey Labute
Jeong Wu Lee
Nathan Richards
Ivan Tapel
Jacob Thomas
Kevin Yue

Baritone
Michael Brennan
Gabriel Cordova
Michael Denomme
Crescenzo DiCecco
Thomas Dobrovich
Jeremy Hernandez Lum Tong
John Krutschke
Kevin Lau
Hinners Leung
Arthur Li
Gordon Mok
Brent Nuevo
Oliver Peart
Mikelis Rogers
Stephen Shi
Evan Tanovich
Ben Yeo

Bass
Jaime Barrow
Ken Chen
Benjamin Fitzpatrick
Franciz Gonzales
Qattani Legroulx
Luciano Maizel
Stephane Martin Demers
Mykola Pyskir
Andrew Stanco

Women's Chamber Choir
Dr. Lori-Anne Dolloff, *conductor*
Valeska Cabrera, *assistant conductor*
Eunseong Cho, *collaborative pianist*

Soprano
Frances Beg
Nathania-Rose Chan

Alessia D'Ambrogio
Anna-Julia David
Breanne Dharmai
Althea Fernandes
Lillian Gottlieb
Salena Harriman
Emily Harris
Mackenzie Kiemele
Abigail Kirton
Roanna Kitchen
Jana Kwok
Claire Latosinsky
Briana Lee
Sophia Mackey
Shelley Mayer
Ineza Mugisha
Erica Simone
Abigail Sinclair
Olivia Spahn-Vieira
Alisha Suri
Madalen Tojicic
Justine Vorvis
Sierra Ward-Bond
Phoebe Wong
Karen See Ting Wong

Alto
Matilda Hedwig Armstrong
Veronica Axenova
Madeleine Brown
Carissa Chen
Anna Chung
Yvonne Chung
Haeduen Kim
Lissy Meyerowitz
Carly Naimer
Saki Nishida
Nikole Puchkov
Shelly Shao
Catherine Wang
Judy Yang

MacMillan Singers
David Fallis, *conductor*
Trevor Dearham, *assistant conductor*
Lara Dodds-Eden, *collaborative pianist*

Soprano 1
Rachel Allen
Julia Brotto
Rayna Crandlemire
Emily Parker
Sunny Sheffmann
Gabrielle Turgeon

Soprano 2
Annika-France Forget
Clara Krausse
Elizabeth Legierski
Carol Mak
Emily Rocha
Junmeng (Autumn) Zhao

Alto 1
Mara Bowman
Valeska Cabrera
Yekaterina (Emily) Cragg
Janelle Demello
Annika Telenius
Meredith Wanstall

Alto 2
Biqi (Becky) Cai
Olivia Guselle
Avery Lafrentz
Katharine Petkovski

Tenor 1
Nathan Gritter
Xavier Solis
Jeremy Tingle

Tenor 2
Mathew Boutda
Ricardo Ferro
Benjamin Gabbay
Sterling Smith
Christopher Young

Bass 1
Kai Leung
Kristian Lo
Dante Mullin Santone
George Theodorakopoulos
Christian Umipig

Bass 2
Lutzen Riedstra
Derrell Woods
Nicholas Wanstall
Tristan Anthony Zaba

MacMillan Theatre
Ian Albright, *Technical Director*

Les Stockley, *Technical Assistant*

Ross Hammond, *Production Assistant*

Performance Collection
Karen Wiseman, *Librarian*